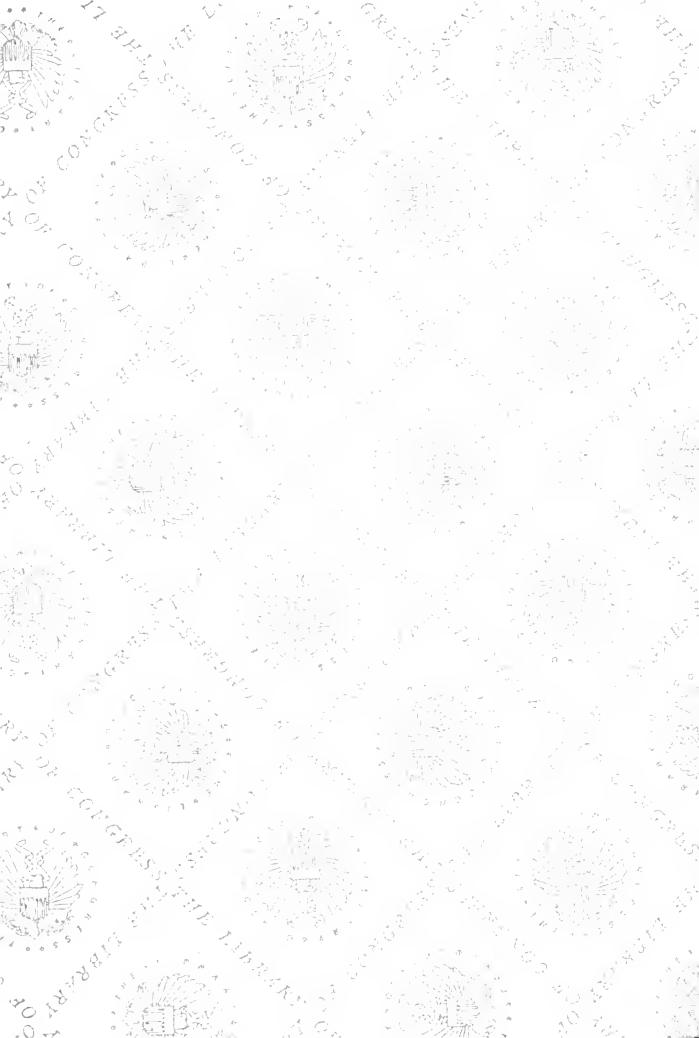


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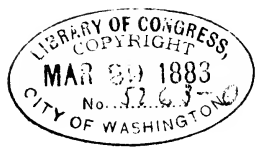


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WHEN we stop to consider, is it not strange that, in a country whose people are the most enterprising of any on the face of the globe, the growth of interest in art as applied to house painting has been so slow? Fashion rules in many ways, and now that she dictates important changes in house painting, let her be guided by correct principles.

The old and young of all conditions are more or less familiar with customs of dress, carriage and general demeanor; but is it not surprising that so few know anything at all about the art of painting and decorating—the proper colors to use, or the means to employ to make their homes attractive and beautiful? It is our purpose to give some general instructions upon this important phase of art, which we trust will assist in correcting present errors, suggesting new ideas and stimulating all to a careful study of this important subject.

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## Exterior.

“What shall I do with the outside of my house?” is a question often asked by those who wish to paint. Every one ought to know what colors harmonize perfectly, either by sympathy or contrast, before attempting to express an intelligent opinion of the proper combination of colors to use on the outside of a house.

In exterior decoration, the surroundings should be taken into consideration, and the building treated in such a way as to harmonize as nearly as possible with them; especially should this be the case in suburban residences, as there is nothing that so effectually destroys the beauty of a landscape as to see a house painted in colors that are in discord with objects about it. In fact, few houses are painted as they should be. Only two shades of color are generally used—one for the body or main part of the building, the other, usually a darker shade, for both high-lights and shadows. *Occasionally* a house is painted

with three colors, but invariably the darkest is used on the lightest and most prominent parts of the building, instead of being used on the shaded parts as it should be. This destroys, to a great extent, the architectural beauty of the structure. The appearance of color depends largely on gradation. A building painted of one uniform color appears hard and disagreeable, when the same color, if gently varied in shades, becomes pleasing to the eye as well as true to nature. Gradation of color is almost universal in nature, and some knowledge of color and color law should constitute a portion of our education. The uneducated eye feels the effect of gradation in nature and painting, but is unable to trace the delicate play of light and shade on which it depends.

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## FRAME BUILDINGS.

### PRIMING.

The first, or priming coat, bears an important relation to the durability of paints. If a paint is to do good service, it must not only be composed of suitable materials, but must be so applied as to assimilate with

the surface on which it is spread. Good paint is largely composed of oil, and as oil and water, under ordinary circumstances, have no affinity for each other, paint *cannot* take hold of a *damp surface* and form a durable coating, and although this fact has been so often expressed, yet dampness is so insidious that its effects are giving trouble every year, sometimes where not one in a hundred would believe that moisture existed. New, unseasoned lumber, parts of surfaces on buildings where the sun and air have not done their good work, or undried under-coats of paint, will not only cause paint to come off in some way, but the same surface will be similarly affected soon after. We see by these facts the importance of having the first coat right. Where dampness is suspected, and no way can be devised for drying, a good coat of shellac varnish will usually prevent the moisture from working out through the paint.

#### PAINTING.

No building should be painted with less than three shades of color. First, the body color or main part of the house should be determined upon—take shade “K” as an

example.\* Then all prominent parts, known as high-lights, such as crown moldings, face of brackets, face of window and door frames, etc., should be painted a lighter color—shade “J” (354). All the shadows, such as bed of cornice, sides of brackets, inside of window and door frames, should be painted a darker color than the body—shade “W” (371). For window blinds, use some good contrasting color—shades “R” (372), “N” (368) or “S” (366), are often used—or, the blinds can be painted the same color as the body of the house. For the steps, use two colors, one for the rises, same color as the shadows, or darkest color on main part of the building; and for the treads, a contrasting color that will the least show dirt—shade “C” (356). If there is a porch to the house, paint the floor same as treads to steps—shade “C” (356), and paint the ceiling a gray shade—shade “D” (357). If a sky blue is desirable, a slight addition of ultramarine blue to shade “F” (359), will produce it sufficiently near

\* The shades here indicated by letter and number are taken from the colors of the Sherwin-Williams Paints, samples of which can be obtained from responsible paint dealers throughout the country, or by application to the manufacturers. See last page of this pamphlet.

to be appropriate. A house painted in this way, provided these colors harmonize with surrounding objects, will be a correct combination and pleasing to the eye.

For another example, take a house within a few feet of a brick building:—Paint the body or main part with shade “N” (368); for high-lights use shade “R” (372), and for shadows use “P” (369). These colors on a house in juxtaposition with a brick house make a very good combination; also will look well standing alone, and will harmonize with more colors than any other.

Another very fine combination for a house built in the Queen Anne or Swiss cottage style, on a large lot surrounded by plenty of trees and shrubbery, with a good stretch of well-kept lawn in front, is shade “S” (366) for the body, and trimmed with two shades, viz: “R” (372) for high-lights; “N” (368) for shadows; sash black. Houses of this description generally have slate roofs. But if the roof is shingled, paint it with shade “M” (367).

### BRICK HOUSES.

Most persons who have not studied the subject, think that painting is done only to please the eye or to suit the fanciful whim

of people who have money to beautify their houses. But such a view of the subject will be found to be erroneous, for paint is a necessity on brick houses as well as on wood, from the very nature of the materials used; in fact, a brick house needs more paint outside than does one built of wood, on account of the absorption of external damp. The use of paint will save many times more than its cost in doctors' bills alone. Don't spare it, either outside or inside of the houses in which you live, whether they be brick, stone or wood; for besides beautifying your houses, it saves the lives and gives the greatest blessings to those you love and cherish.

Brick houses are very appropriately painted red (shade "M" [367]) and penciled with some dark color. The general way of painting a brick house is to paint it red and pencil the seams with white paint, which is a mistake, as the white paint in the seams gives the house a very flat and cheap appearance. If seams are to be penciled light color, use shade "F" (359), as it is nearer the color of the mortar used in the seams than white; but black is the best color, as it gives the building a much richer and more substantial appearance. Woodwork on the outside of brick buildings, such as door and window frames,



have generally been painted stone color. A much better way is to paint the wood work a good contrasting color, like shade "W" (371).

Almost all brick buildings are finished with stone caps and sills; but window and door frames, never being made of stone, should not be painted to represent it. The only part of a brick building that should be painted a stone color, is the cornice, because it frequently is, and always should be, made of stone. If the cornice is made of brick, always paint it the same color as the body or main part of the building. All iron work, such as crestings, railings and brackets of balconies, should invariably be painted some dark color, such as black, bronze green or vandyke brown. Sash also should be painted very dark. Black or bronze green are good colors for general work. For olive combinations, a dark rich wine color is good for sash. Vandyke brown is the best general color for sash, as it is a warm color, besides being dark, and it harmonizes perfectly with all warm colors.

## WOOD AND METAL ROOFS.

It is said "custom makes law," and we venture to say few laws on our statute books are so strictly observed as the custom of leaving shingle roofs unpainted. We also venture to say, that if property owners would give this subject the attention it deserves, we should soon see a great change, and instead of seeing less than one roof in a hundred painted, we would see all large *roofs* as carefully painted as any other exposed parts of buildings. Does it not look reasonable that if paint is a preservative, it is of as much use when applied to the most exposed parts as to the least? Shingles not only last enough longer to repay the painting, but painting the roof of a house gives a fine opportunity to get a good color effect and completes the picture. Of course a roof should not be painted a light color, but some dark color that will strongly contrast with the paint on the main part of the building. If a house is painted with "R" (372), "W" (371), "P" (369) or "N" (368), use "M" (367) or "S" (366) for roofs, or *vice versa*. More than one color can be used on a roof if desired; some very good imitations of slate

roofs have been obtained by the use of two or more colors. "A word to the wise is sufficient"—Paint your roofs.

## OUTSIDE DOORS.

Where the outside doors are to be painted, use some dark or contrasting color that will harmonize with the color of the house, or a very good effect is obtained by painting with the same colors used on the house—the dark color for the panels and the medium or body color of the house for the stiles. A great many outside doors are still grained in imitation of natural woods, which is a very great detriment to the advancement of artistic exteriors, because, in the first place, it is in very poor taste, and is an imitation and deception, and all imitations are bad; in the next place, it gives rise to more bad feeling and dissatisfaction than any other work performed, for it is almost impossible to find a door that has been grained that will stand the sun and weather without blistering and cracking. The graining color comes off in round spots, exposing the light color underneath, producing a very unsightly appearance. When a door becomes spotted in this way the thing generally thought of

is to remove the old graining and finish as before, which is very unsatisfactory and expensive to the owner, as it will blister and come off again. Never varnish a door that has been painted, as it is sure to lead you into trouble by cracking, blistering or causing the paint to peel off. If your door is *hard wood*, first fill the grain of the wood thoroughly with the Sherwin-Williams Filler, and then finish in oil or varnish as desired. (The scope of this pamphlet will not admit of our going into details on this part of subject, but any information desired can be obtained from the publishers.)

# Interior.

## PARLORS AND OTHER ROOMS.

For many years it has been the custom to use nothing on the woodwork of interiors but plain, glossy, white paint, or graining in imitation of woods, both of which are very bad in many instances: white, because it is hard and cold in appearance, and can rarely be made to harmonize with surrounding objects; graining, because it is an imitation of the genuine in many houses, and is frequently a very poor imitation. In painting a room, the woodwork should be in colors which will harmonize with the wall decorations, either matching the colors on the walls or using some contrasting color that will harmonize nicely. In painting in contrasting colors, the hangings, furniture and carpets, as well as the walls and ceiling, must be taken into consideration. If you are not positive which are the right colors to contrast nicely with other portions of the room and make a perfect harmony, we advise using colors similar to those employed in the wall

decoration. Paint the inside of windows or that part of the frame nearest the sash, light color; the sash and the flat part, or face of the frame, dark color. If the frame is cased with a molding on the edge next the wall, paint it the light color, as the gradation of color between the dark on the frame and the general color of the wall is more pleasing to the eye and is not as strong a contrast as a dark color will make. Paint the base dark, and the molding at the top of the base light color, the panels of the doors dark and the stiles light. We have noticed that in many instances the panels are painted light and the stiles dark, which is entirely wrong, as the stile is the most prominent part of the door, and of necessity must receive the most light. But as most of the woodwork now in use is perfectly flat, with the exception of grooves or beads run in them, we would advise the use of three colors. Paint high-lights light color, shadows dark, and in grooves or on beads, use a contrasting color, or one that will harmonize well, and at the same time make the woodwork look brighter, always being careful to use a receding color in the grooves and an advancing or stationary color on the beads. Black has been frequently used in parlors, and with a little

gold leaf it makes a very good color for a room furnished with a variety of furniture of different colors, as it will harmonize to some extent with all colors. Although artists prefer not to use black unless absolutely necessary, yet it often makes a very fine looking room, but should be used nowhere except in a parlor. Sitting rooms look well in olives and olive browns. Dining rooms look best in warm olives and browns, red on beads or lines of same color. Chambers should be done in lighter colors generally than ordinary living rooms. Blue rooms are generally painted blue, with the beads of the same color darkened somewhat. Blue woodwork is bad enough in light tints, without making it worse by darkening the beads. If the work must be blue, make the beads a warm gray and the room will look a hundred per cent. better. Halls, where the walls have been painted or papered in dark colors, paint the woodwork with some strong contrasting color. In rooms or halls where the woodwork is painted and the decoration of the walls is to be changed, by all means change the color of the woodwork, as that is an important item. When the walls look well enough, and you would like to have a different appearance given to your room without much expense, change

the color of the woodwork. If it has been painted to match the walls, try contrasting colors and you will be agreeably surprised at the difference a little paint, judiciously applied, will make.

### FLOOR PAINTING AND FINISHING.

A few years ago, people thought the most important part of an interior decoration was the part that cost the most money. For instance, they would buy a very costly carpet and make it the key to the entire decoration, whereas it is the most inferior part. Anything in the way of a floor covering will do, provided it is dark enough. Color being the principal element in decoration, it stands to reason that the walls, ceiling and woodwork ought to be completed before purchasing anything in the way of carpets or furniture, unless there is a particular suit of furniture that cannot be dispensed with, then, of course, decorate walls to harmonize with the furniture; but where the floor is to be covered with a new carpet, never purchase it until the walls and ceiling are decided upon.

Prior to the new era in domestic art, say before 1876, it was only in the back kitchens or cheapest cottages that floors were painted, and then it was usually done with



yellow ochre, which, by the way, is not a bad paint. But nowadays, when carpets give place to rugs and bare floors, the appearance of the floor is an important consideration. A paint to be walked on, and otherwise injured and often washed, should be of the very best quality. It should contain much oil so as to be elastic. It should contain a superior hardening and binding dryer, a good body, drying with a little gloss. Give each coat plenty of time (several days) to dry, and after the last coat is dry enough to step on without tacking, wash it frequently with plenty of cold water, which helps to harden the paint. After a few weeks, on a porch or open room, and somewhat longer on an enclosed room, this paint gets hard and becomes much like a coating of metal. For an artistic floor, we recommend a center of shade "H" (353), with a border two to three feet wide of "P" (369). "B" (352) and "C" (356) are good colors, but the first is rather too light. "H" (353), "W" (371), "M" (367) and "S" (366) are suitable and much used. When the room is not too small, two contrasting colors should be used, the border any width to suit. Should you desire to carpet, by all means leave a margin all around, either to be finished in natural color of the

wood or painted or stained in some appropriate color. If the floor is of HARD wood, first fill the grain thoroughly with the Sherwin-Williams Filler, then finish with two or three coats of shellac.

### STOCK TO BUY, AND THE PROPER PERSONS TO PUT IT ON.

The products of the most reliable manufacturers are at times complained of; but careful investigation usually shows it to be a fault in applying the paint, and not of the stock used; therefore we advise you to buy only the very best materials, such as that manufactured by Messrs. Sherwin, Williams & Co., and secure the service of the most skillful workmen at your command. A slight addition in cost of the best materials, and the price paid the most skilled labor, ALWAYS PROVES A TRUE ECONOMY in the end, both as to beauty and durability.

### IN CONCLUSION.

We are living in an age of great progress. Especially is this true in regard to art. The public generally are becoming more enlightened and the different branches of art are rapidly assuming their proper

places. Then let us not be behind in the art of painting and decorating our homes.

The undersigned have given particular attention to the study of art in its application to decoration, and have embodied in a pamphlet, which contains samples of the Sherwin-Williams Paints, a large amount of valuable information respecting quality and quantity of paint to use, methods of application, etc., which can be had of any reputable dealer in paints, or upon application to the manufacturers. We supply dealers *only* with this line of our products, and if they are not on sale in your vicinity, kindly inform us of the fact, and we will arrange to supply your wants.

## ***SHERWIN, WILLIAMS & CO.***

*Manufacturers Finest Paints & Colors,*

*100 Canal Street,*

**CLEVELAND,**

*175 Randolph Street,*

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